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ABSTRACT

The Quinmester course "Expository Writing" is designed to help students develop competence in writing topic sentences and expository paragraphs incorporating the methods of cause and effect, comparison and contrast, illustration or example. The process of composition is taught in the following sequence: identification of the audience; knowledge of the purpose for writing; selection of a subject; compilation of the aspects of the subject; isolation of paramount ideas for development into paragraphs; and arrangement of these ideas logically rather than by time or space. Following the actual writing of a composition the student is taught to review it to determine the extent to which it meets the demands of unity, coherence, and emphasis, and also correctness and effectiveness. Six pages of resource materials are listed in this course outline. (CL)

ED 064740

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Language Arts: EXPOSITORY WRITING 5113.32
5114.32
5115.32
5116.32

English

DIVISION OF INSTRUCTION • 1971

CS 200 033

ED 064740

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EXPOSITORY WRITING

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English

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and
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for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Course Number	COURSE TITLE: EXPOSITORY WRITING
5113.32 5114.32 5115.32 5116.32	COURSE DESCRIPTION: This course is designed to help students develop competence in writing topic sentences and expository paragraphs incorporating the methods of cause and effect, comparison and contrast, illustration or example.

I. Performance Objectives

A. Given a variety of topics, students will define the audience(s) to which each might appeal.

B. Given a specific audience, students will suggest a variety of topics which might interest that audience.

C. Having selected a specific audience, students will identify the purpose of a proposed communication.

D. Given several topics, students will identify those which could be developed in an expository manner.

E. Using a given or an original topic, students will suggest logical divisions of it.

F. Provided with a topic and its myriad possible divisions, students will classify each division according to the following: pertinent, not pertinent, most pertinent.

G. After selecting the most pertinent points from among a myriad number for a given topic, students will itemize specific supportive material for each point chosen.

H. Given a topic idea and a number of supportive points, students will arrange these points in the clearest and strongest order.

I. Given a jumbled topic or a sentence outline, students will order the major points according to importance.

J. Given a topic idea and its supportive points, students will write a suitable topic sentence.

K. Using a topic idea and items selected to support it, students will write an expository paragraph.

L. Given a subject and its divisions, students will write a suitable introductory paragraph for this proposed expository composition.

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M. From a list of words and phrases, students will identify those which may be used as transitional elements.

N. Using all of the steps of the composing process, students will write an expository composition which incorporates the components of correctness and effectiveness (see introductory material).

II. Course Content

A. Rationale

Many types of material students read (essays, reviews, some newspaper material, scientific books and reports, some magazine articles, business letters, cookbooks, procedural explanations, history books, and case studies) and many of the pieces of written expression they produce (reports, term papers, interpretive essays, critical reviews, book reports and reviews, subjective test answers, business letters, and precis) are expository in nature. Students, therefore, need to be let inside the birth, growth, and maturity of this logically-structured type of expression: exposition.

B. Introductory Material

The primary purpose of exposition is to inform. This may take the form of a definition, an explanation, a report, an analysis, an interpretation, or an evaluation. The three major divisions of any piece of exposition are composition, writing, and revision. Involved in the process of composition is the following sequence: identification of the audience, knowledge of the purpose for writing, selection of a subject, compilation of the aspects of the subject, isolation of paramount ideas for development into paragraphs, and arrangement of these ideas logically rather than by time or space. These first six steps are essential foundation elements. Although they are not visible, they insure unity, clearness, substance, and completeness to the visible structure which is the written paragraph or composition. To revise or not to revise can be decided by applying the determiners of correctness and effectiveness to the completed composition after a lapse of time.

Writing implies reading. The reader may be the writer, another individual, or a group. Knowledge of the concerns, prejudices, and interests of the particular audience for whom he is writing enables a writer to select suitable material and to shape that material in order to accomplish his intended purpose.

Once a writer determines his audience and his intended purpose, which, in the case of exposition, is to inform via definition, explanation, etc., he must select a subject which will appeal to that audience. Having decided upon a subject, the writer determines the extent of his knowledge about it by itemizing as many aspects of it as he can. If he finds his knowledge deficient, he supplements it. From the preceding ideas he selects those most pertinent to the audience, the purpose, and the subject. For each idea he chooses he must amass a variety of supportive elements. The next step is to decide by which method (illustration by examples, classification, comparison, contrast, cause and effect, or analysis) he will present the support he selects. Then he arranges the paragraph ideas in the clearest and strongest logical order.

Now the writer is ready to write. His introductory sentence or paragraph (in the case of a composition) must specify to the reader all aspects of the subject and the order of presentation. In individual paragraphs he develops each segment of the subject by using one of the above-mentioned methods of presenting support. The concluding paragraph, in addition to reviewing the essence of the composition, should reaffirm in the mind of the reader that the presentation has been resolved.

Although the steps of the composing process result in coherence and unity, there are visible terms that also assist in making connections between or among ideas. These transition terms may be classified as follows: pointers (i.e., these, those), numerical expressions (i.e., first, finally, next), equalizers (i.e., and, also, furthermore), substitute words (i.e., but, still, however), assurance words (i.e., surely, indeed, in all probability), cause and effect words (i.e., therefore, accordingly, hence).

Immediately following the writing of the composition, students should review it to determine the extent to which it meets the demands of unity, coherence, and emphasis. In this initial review or in a later revision the writer should consider the following determiners of correctness (spelling, capitalization, punctuation, grammar, and usage) and effectiveness (choice of words, sufficiency of supportive elements, clarity of message, and impact on the reader).

III. Teaching Strategies

A. Give students a list of topics. Have them identify the audience to which each would appeal.

B. Give students a list of book, movie, and television program titles. Have them describe the audience to which each would appeal.

C. Ask students to watch a variety of television commercials. Have them review several and identify the audience to which each is aimed.

D. Use an acetate of a ferocious dog. List all of the things that might interest that dog.

E. Tell students that they are to make an expository presentation to a kindergarten class, to a motorcycle club, to Alcoholics Anonymous, to a group of plumbers, to their peer group, or to a group of Zyfrodians. Using brainstorming or a small group mode, have them generate topics which would interest one of these.

F. Have students listen to a variety of selected music (symphony to rock). Ask them to isolate those pieces which do not appeal to them. Have them select one and explain why it had **no** listener appeal.

G. Show students a film loop such as "Behind the Wheel." Ask them to indicate the variety of ways the information covered in the loop could be presented. For example, students could explain the events, in sequence, which occurred in the film (exposition): they could tell a story about what happened, including a projection about the outcome (narration); they could use it as the basis for an agrument against teenagers driving before eighteen (argument); they could use it to persuade adults that a driver education program is necessary (persuasion). After coming to conclusions of this type, students should specify the variety of audiences to whom they might make these presentations.

H. Give students a list of topics similar to the following and ask them to indicate how each might be developed.

1. A New England farmhouse
2. Why I want a new car
3. My father must buy me a new car
4. Baking a cake
5. The face of my boyfriend (or girlfriend)
6. Vote for Joe Schmow
7. A sunset

8. A review of "Love Story"
9. How not to surf
10. A daisy
11. Women's Lib versus the Pussycats
12. Uses of the cobweb

I. Give students a topic such as "Factors Contributing to Traffic Accidents." Ask them to list as many factors as they can. Give students numerous activities of this type.

J. Have students originate ideas and divide them into segments. After they have divided a given or an original topic into all possible segments, have them classify each division according to the following: important, not important, most important. Have students, then, use the most important points they have identified and suggest specific supportive material for each of these. Finally, have them arrange these selected points and their supportive material in the clearest and strongest order. This could culminate in an outline.

K. Give students a number of expository paragraphs. Have them discover the elements which comprise it. If this inductive approach is used, the same types of elements identified in the activity above should become evident.

L. Give students a jumbled expository paragraph and have them unscramble it.

M. Give students a jumbled outline and have them unscramble it.

N. Give students a composition whose paragraphs have been jumbled. Have them put the paragraphs in their logical order.

O. Show students the loop film "The Party: Ordering Sequences." Have them arrange the sequences in a variety of ways: time, logic, intent, location. Have them specify which of these sequences might be developed by exposition.

P. Have students select a segment of one of the topics they have used and write a sentence which gives an overview of that paragraph.

Q. Have students write an introductory paragraph which gives an overview of the entire composition.

R. Have students choose one segment of a topic and the supportive

elements they have suggested for it and decide which method of presentation (illustration by example, classification, comparison, contrast, cause and effect, analysis) would be best for that particular idea. They should have numerous opportunities to practice this.

S. Have students write expository paragraphs of different types.

1. Definition

a. Have students contrast a dictionary and an encyclopedia entry on the same topic to note how the encyclopedia expands the compressed definition of the dictionary.

b. Have students compose their own definitions (without the aid of a dictionary). Examples: the wind, poetry, love, a dog, a computer, a smile, a snarl, red.

2. Explanation

a. Ask students to explain to someone new to the school how to get from where they are now to the cafeteria.

b. Have students explain the function of chewing gum; the process of semantic change of a given word such as "gossip," "bonfire," "steward;" the method used to build, repair, or make something; or the causes of emotional responses, war, earthquakes, human growth, specific malfunctions, or social ills.

c. Show students a filmstrip. The following may be used: "How the West Was Won," "How to Look at Art," "Human Body Framework," "Oil: from Earth to You." Have them explain the techniques used to treat the subject.

3. Report

a. Have students report on a real or imagined automobile accident. Discuss the variety of viewpoints.

b. Have students report on an overheard conversation.

c. Have students review a movie, a television program, a book, a magazine article, or an assembly.

d. Have students write a business letter.

e. Have students write a news story.

4. Analysis

a. Have students analyze the content of a comic strip.

b. Have students analyze a character in a book they have read.

c. Have students analyze factors which contribute to a generation gap.

d. Have students analyze a poem, a story, a newspaper article, or a commercial to determine what factors create interest and retain it.

e. Ask students to cite the basic factors comprising the following qualities: patriotism, male chauvinism, good disposition, fidelity, apathy, tenacity.

5. Interpretation

a. Have students interpret a variety of symbols (verbal and non-verbal).

b. Show students a stimulus film and have them write their interpretation of it.

c. Have students interpret the lyrics of a song.

d. Read students a news article and have them interpret it.

e. Have them interpret specific examples of body language.

f. Have them interpret the actions of a character in a given work.

6. Evaluation

a. Have students make value judgments on controversial subjects such as:

(1.) Capital punishment
(2.) Dress code

(3.) Required courses
(4.) Parental rules
(5.) National priorities

Perhaps a stimulus such as a filmstrip, "Tobacco - The Habit and the Hazards" or "Values for Teenagers," might be presented to get students started.

b. Have students evaluate the impact of a given author (Dickens, Mailer, Lewis, Steinbeck) on the social environment of his time.

c. Have students evaluate the effect of brand names on specific audiences.

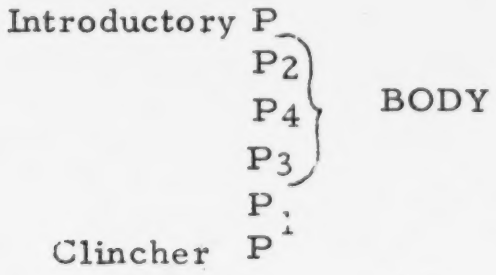
T. Use SRA acetates or teacher-developed ones to show the various types of "cementing" words and phrases.

U. Have students examine their own and others' work to identify the transitional words and phrases used. If this review indicates choppiness (a lack of transition), students should select several pieces to revise by including transitional elements. (See transition terms identified in the introductory material.)

V. Have students use some of their preceding outlines or ideas (or develop new ones) to create a fully-developed expository composition.

W. Present students with a number of possible paragraph arrangements. One arrangement is as follows:

Order the parts of the subject. Begin with an introductory paragraph which gives an overview of the entire subject. Follow this with a paragraph (paragraph 2) which concerns the second most important aspect. Then, write a paragraph for the least important aspect. Include any others next. Put the most important aspect last in the body of the composition. Conclude with a clincher paragraph which convinces the audience that the presentation is resolved.



Another arrangement is the following: Begin with a paragraph which states the controlling purpose. Follow it with at least three paragraphs, each of which presents an illustration of the thesis statement. Conclude with a restatement of the controlling purpose.

$$CP + I_1 + I_2 + I_3 + R$$

X. Have students write a critique of a movie, a book, etc.

Y. Have students write a precis.

Z. Give students samples of weak, poorly written paragraphs. Have them revise them using the determiners of correctness and effectiveness included in the introductory material.

AA. Allow students to analyze not only their own work but also samples of their classmates' work. Have them select several to revise.

BB. Have students read a variety of compositions. One way to determine clarity is to select the topic sentence from each paragraph and combine them. Together they should capture the essence of the composition. If they do not, revision is in order.

IV. Student Resources

A. State-adopted Textbooks

The Lively Art of Writing

Creating Clear Images

Composition: Models and Exercises Series

Writing: Unit-Lessons in Composition Series

Developing Ideas

Modern Grammar and Composition Series

New Dimensions in English

Studies in Non-Fiction

New English Series

B. Non-state-adopted Supplementary Materials

English Grammar and Composition Series (Warriner, New York: Harcourt, Brace and World)

Selections from the Black Series (Sparge. Providence, Rhode Island: Jamestown Publishers)

Man in the Expository Mode Series (Solotaroff. Evanston, Illinois: McDougal, Littel & Co.)

A Book of Nonfiction 1 and 2 (O'Malley and Cianciolo. New York: Harcourt, Brace & World)

The Effective Theme (Stegner and Sauer. New York: Holt, Rinehart, & Winston, Inc.)

The Research Paper (Moore. New York: Holt, Rinehart & Winston, Inc.)

Diction and Style in Writing (Altick. New York: Holt, Rinehart & Winston, Inc.)

Writing College Themes (Doremus. New York: Oxford University Press)

Success in Writing, 1 and 2 (Steward and McKinney. Menlo Park, California: Addison-Wesley Co.)

English Composition and Language Series (West. Boston: Ginn and Co.)

Developing Writing Skills (West. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.)

Modern Composition (Stegner, Sauer, Rummel. New York: Holt, Rinehart & Winston, Inc.)

Nonfiction I, II (Baum. New York: MacMillan Co.)

Precis Writing Practice (Hood. Cambridge, Massachusetts: Educators Publishing Company)

Ideas in Prose (Fidell. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.)

2. Reference Materials

A Reading Approach to College Writing (Martha Heasley Cox. San Francisco, California. Chandler Pub. Co.)

Language/Rhetoric Series Oregon Curriculum/A Sequential Program in English (Kitzhaber, Albert R. New York: Holt, Rinehart & Winston, Inc.)

Modern Rhetoric (Brooks and Warren. New York: Harcourt, Brace & Company)

Learning to Write in College (Reed Smith. Boston, Mass.: D. C. Heath)

Comprehensive English in Review (Joseph R. Orgel. New York: Oxford)

Casebooks for Objective Writing (Charlton Laird. Ginn & Co.)

Composition of the Essay (Hyde and Brown. Philippines. Addison-Wesley, Inc.)

Experiences in Writing (McKenzie and Olson. New York: Macmillan Co.)

The Five-Hundred-Word Theme (Lee J. Martin. Englewood Cliffs, New Jersey: Prentice-Hall)

Writing Prose (Kane and Peters. New York: Oxford University Press)

3. Periodicals

See Teacher Resources B.

4. Media Resources

See Teacher Resources C. - H.

V. Teacher Resources

A. Textbooks

See Student Resources.

B. Professional books and periodicals

The English Journal (periodical)

Teaching High School Composition (Tate and Corbett. New York. Oxford University Press)

C. Films

1-05799 "A"
1-01742 "American Time Capsule"
1-05800 "Clay - Origin of the Species"
1-05820 "Dot and the Line: A Romance in Lower Mathematics"
1-13819 "The Hand"
1-13835 "The Hat: Is This War Necessary?"
1-05864 "Junkyard"
1-05840 "A Place in the Sun"
1-13784 "Punctuation: Mark Your Meaning"
1-13841 "Reflections"
1-13827 "River Boy"
1-13849 "A Short Vision"
1-13967 "Two Brothers in Greece"
1-30758 "Why Man Creates"
1-05754 "Your Communication Skills: Writing"
1-01208 "Writing a Good Paragraph"
1-30153 "Style in Writing"
1-01152 "Building Better Paragraphs"

1-00556 "Something to Write About"
1-30151 "From Sentence to Paragraphs"
1-01209 "Better Choice of Words"
1-01238 "Developing Reading Maturity: Understanding Style"
1-05453 "Dissertation Upon Roast Pig"
1-00178 "How to Judge Facts"
1-00532 "How to Write Your Term Paper"
1-00122 "Library Organization"
1-11794 "Literature Appreciation: How to Read Essays"
1-00539 "Making Sense with Outlines"
1-00550 "Preparing Your Book Report"
1-00707 "Reading Improvement: Comprehension Skills"
1-00183 "Scientific Method"
1-10079 "Scientific Method in Action"
1-00187 "Using the Scientific Method"
1-01181 "Why Punctuate?"
1-05601 "Writing Better Business Letters"

D. Filmstrips

"The Deserted Village" (Great British Narrative Poems Series), accompanying record. Encyclopaedia Britannica Educational Corporation, 425 Michigan Avenue, Chicago, Illinois 60611.

"How the West Was Won" Society for Visual Education, 1345 Parkway, Chicago, Illinois 60614.

"How to Look at Art" Grolier Education Corporation, 845 3rd Avenue, New York, N.Y. 10022

"Human Body Framework" (Human Physiology Series). Society for Visual Education, 1345 Parkway, Chicago, Illinois 60614.

"Oil: from Earth to You" American Petroleum Institute, 1271 Avenue of the Americas, N.Y., N.Y. 10020.

"The Prisoner of Chillon" (Great British Narrative Poems Series), accompanying record. Encyclopaedia Britannica Educational Corporation. 425 N. Michigan Avenue, Chicago, Illinois 60611.

"The Research Paper," accompanying record. Coleman Film Enterprises, Inc., 75 West 45th Street, New York, N.Y. 10036.

"Symbols and Everyday Language," (Linguistic Backgrounds of English, Group 2, Series), accompanying record. Society for Visual Education, 1345 Diversey Parkway, Chicago, Illinois 60614.

"Tobacco — the Habit and the Hazards," (Drugs in Our Society Series), accompanying record. Q-ED Productions, 2921 West Alameda Avenue, Burbank, California 91505.

"Unusual Word Origins," (Word Study Series), Young America Films-McGraw Hill Films, 330 West 42nd Street, New York, N. Y. 10036.

"Values for Teenagers," Parts I and II. Guidance Associates, Harcourt, Brace & World, 757 3rd Avenue, New York, N. Y. 10017.

"Words Then and Now," (Words, Their Origin, Use and Spelling). Society for Visual Education

E. Audio Tapes

3-20319 "Speech in Action

Listen and Think Program (Gordon S. Cook, P. O. Box 2306, Fort Lauderdale, Florida 38303)

"Recognizing Cause and Effect"

"Recognizing Sequence"

"Recognizing Speaker's Purpose"

"Summarizing"

F. Records

4-40654

"American Folk Singers and Balladeers." Vanguard Recording Society, 71 W. 23rd Street, New York, N. Y. 10010.

"Anthology of Contemporary American Poetry", Folkways Record & Service Corp., N. Y., N. Y. 10036.

"Anthology of Negro Poets." Folkways/Scholastic, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

"Great American Speeches." Caedmon Records, Inc., 505 8th Avenue, New York, N.Y. 10018.

"Great Essays." Caedmon Records, Inc.

"How to Write an Effective Composition," Side II (Anatomy of Language Series). Folkways/Scholastic.

"The Red-Headed League" Listening Library, Inc., 1 Park Avenue, Old Greenwich, Conn. 06870.

G. Loop Films

(Models for English Composition Series) Ealing Corporation, 2225 Massachusetts Avenue, Cambridge, Mass. 02140.

"Beach Rescue"

"Behind the Wheel"

"The Party"

"Playing the Game"

"Who They Are"

H. Transparencies

"Contemporary Composition" Series (SRA)

2-30053 Unit 2, Lessons 2 and 3
2-30054 Unit 3, Lessons 4 and 5
2-30055 Unit 4, Lessons 6 and 7
2-30056 Unit 5, Lessons 8 and 9
2-30060 Unit 9, Lessons 19 and 20
2-30061 Unit 10, Lesson 21
2-30062 Unit 11, Lessons 22 and 23
2-30063 Unit 12, Lesson 24